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The wind the slender aloe bends; the river hums in harmony;
And all these sounds sweet slumber lure, where dreams expire
in melody.

'Midst nature's things there is a tongue - the essence of a flow
divine:

In vain can mortal lips express a sound more eloquent and fine!

*Chinnari, Nikoloz Baratashvili (1817-1845),
transl. Prof. V. Urushadze*

GAIACA seeks to add further to the friendships and artistic exchanges between Georgian and English-speaking peoples. As nations, we are proud of the originality of our art, creativity and culture. We know that there is much to be learned from sharing experiences and values between the Georgian and English-speaking communities to enhance our world understanding.

This is the basis for the Georgian-Anglo International Association for Culture and the Arts. Our particular focus is to bring opportunity to young, creative people so that, wherever we can help, they can excel and bring happiness to others in their enjoyment of the arts in the community

We extend our warmest thanks to the President and staff of TBC Bank for their interest in Gaiaca's work and their welcome to the TBC Bank Concert Hall for our Autumn 2005 presentation and recital.



ქართულ-ანგლო-საერთაშორისო კულტურისა და
ხელოვნების ასოციაციის მიერ

საშემოდგომო
პრეზენტაცია-რეციტალი



პ რ ე ს ე მ ა

Tbilisi, 27 October, 7.00 p.m.

Gaiaca Autumn Concert

თბილისი,
27 ოქტომბერი, 19.00



შოტლანდიური ხალხური მუსიკა
დონალდ მაკლარენი
ბიორდი-4 პიესა
მარკ ლოუ (ფ-ნო)
დელიუსი-საცეკვაო რაფსოდია
ხატია & გვანცა ბუნიათიშვილები
(ფ-ნო, 4 ხელი)
ბრიჯი-კაპრინო
თამარ კვარაცხელია (ფ-ნო)
ბრიჯი-საეოლინო სონატა
დავიდ აშბრიჯი (ვ-ნო)
და ნუნუ ჭელიძე (ფ-ნო)

შესვენება

აშბრიჯი-“ოცნებები”- 1 & 3
ქეთევან თუშმალიშვილი (ვ-ნო)
ელგარი-“კაპრისი”, “სალამი სიყვარულს”
ქეთევან თუშმალიშვილი
დავიდ აშბრიჯი, მიხეილ ხოშტარია (ხელო)
მაია მშვილდაძე (ფ-ნო)
შავერზაშვილი-საფორტეპიანო სუიტა:
”სერენადა”,
“Dolce Vita”,
“პასაკალია”
გოგა შავერზაშვილი
ბრიჯი-საფორტეპიანო ტრიო-ფანტაზია №1
დავიდ აშბრიჯი, მიხეილ ხოშტარია,
ია კენკებაშვილი (ფ-ნო)

Programme

Scottish Traditional Airs
Donald Maclaren of Maclaren
Byrd: Four Pieces
Mark Lowe (piano)
Delius: Dance Rhapsody No. 2
Khatia & Gvantsa Buniatishvili
(piano, four hands)
Bridge: Capriccio
Tamar Kvaratskhelia (piano)
Bridge: Violin Sonata (1932)
David Ashbridge (violin)
& Nunu Chelidze (piano)

Interval

Ashbridge: Dreamospheres 1 & 3
Ketevan Tushmalishvili (violin)
Elgar: La Capricieuse
Ketevan Tushmalishvili,
Maia Mshvildadze (piano)
Salut d'Amore
Ketevan Tushmalishvili
David Ashbridge,
Mikhail Khoshtaria (cello)
Maia Mshvildadze
Shaverzashvili: Piano Suite:
Serenade, Dolce Vita, Passacaglia
Goga Shaverzashvili (piano)
Bridge: Phantasie Trio No. 1
David Ashbridge, Mikhail Khoshtaria,
Ia Kenkebashvili (piano)

The Composers

William Byrd (c.1539-1623)

William Byrd was the foremost composer of the Elizabethan age and among the few English composers since the Renaissance who stands as an equal with their continental contemporaries. A master of keyboard music and the madrigal as well as Latin and English church music, he was an organist and member of the sovereign's private religious establishment, the Chapel Royal. Though a dedicated Roman Catholic he was treated with indulgence by Queen Elizabeth I for his musical merits.



His musical output is large and mostly sacred but it includes sonatas, fantasias and vocal and instrumental mottetti. He is author of a hundred pieces for virginal and over 200 religious and profane compositions in English and Latin. His compositions are characterized by a bright polyphonic technique linked to the Italian Baroque Style. Byrd became the first English composer really to understand and use in his music, classical imitative polyphony



He was appointed to the position of Organist and Master of the Choristers at Lincoln Cathedral in 1563 with a large salary and a long-term grant of a rectory house. In 1569, a serious dispute between Byrd and cathedral's increasingly Puritan clergymen in 1569 resulted in a suspension of his salary. The clergymen seemingly resented Byrd's organ playing as being too popish.

Stubborn Catholicism was a feature of Byrd's life and works. In 1573 he became a Gentleman of the Chapel Royal in London and joint organist with Thomas Tallis. Catholic patrons, including the Earl of Oxford, were close associates. Indeed Byrd acted as a musical coach to a circle of noble amateurs who sent each other their compositions. The Earl of Northumberland, who called Byrd 'my friend', was executed following a catholic plot. Yet Queen Elizabeth I was a Byrd benefactor and despite his Catholicism he was never troubled seriously by the authorities. Elizabeth's regard for Byrd was revealed in the year of the Spanish Armada, when she had him compose an anthem on words of her own, "Look and bow down", thanking God for its defeat.

Sir Edward Elgar (1857-1934)

Edward Elgar was born and died in Worcester – a beautiful, old country town in the English West Midlands. As a composer he was largely self-taught. The musical establishment in late Victorian and Edwardian society was riddled with class



consciousness and the doors to "society" did not open easily for someone such as Elgar (his father ran a music shop and was a piano tuner). He was also a Roman Catholic in an institutionally Protestant England. Yet in 1928 Elgar was created Knight Commander of the Victorian Order (KCVO) by King Edward VII.

Elgar's songs and symphonic works have become national treasures. His Enigma Variations and the Cello Concerto are high in the UK's classical music 'hit parade' as are miniatures such as Salut d'Amour, a light, tuneful, Edwardian salon piece. It was written in the twilight years of Queen Victoria's reign and it quickly became Elgar's most popular piece, outstripping even the first of the Pomp and Circumstance marches. Curiously, Elgar never earned a penny from Salut d'Amour due to the problems of English copyright law at the time.

Frederick Delius (1862-1934)

Fritz Theodor Albert Delius, son of a German wool merchant was born in Bradford, England. He moved to Florida in 1884 and lived abroad thereafter, in Leipzig, Paris and finally at Grez-sur-Loing. He died in France 1934 and was buried in England 1935



In 1884 Delius tried his hand at growing oranges in Florida, USA. It was music however that received more attention. He continued his studies in Jacksonville and, taking the singing of negro workers, composed his *Florida Suite* 1886-7. He went on to Leipzig Conservatorium in 1886 and then to Paris and on to larger operatic and orchestral works. Delius's inspiration came from the literature of England, Norway, Denmark, Germany and France, medieval romance, North American Indian chants and Negro spirituals, the Florida landscape and the Scandinavian mountain scape.

Delius's high musical summer from 1901 to 1914, brought a range of works: his operatic masterpiece, *A Village Romeo and Juliet* and the orchestral and choral piece, *Appalachia* both written in 1902, *Sea Drift* from 1903/4, and the large-scale *A Mass of Life* (1904/5). Several smaller-scale orchestral pieces followed including *Brigg Fair* (1907), *In a Summer Garden* (1908) and *On hearing the first cuckoo in spring* and *The Walk to the Paradise Garden* (1911/12). Whilst these four works earned Delius the reputation of being a pastoral miniaturist, his more profound ideas were shared by the Australian composer Percy Grainger who became a great friend and the conductor Sir Thomas Beecham, a devotee.

By the end of the Great War, Delius's health was failing. Between 1896 and 1900 he contracted syphilis and by 1922 the condition had worsened so much he had lost the use of his limbs. In 1926 he went blind but his mental faculties were unimpaired. In 1928, following an appeal, he received a letter from a young English musician, Eric Fenby who offered his services as amanuensis. Dictating to Fenby, the music again flowed in Delius' Indian summer including: *Songs of Farewell* for double chorus and orchestra, *A Song of*

Summer and the Violin Sonata No.3. Tonight's work the *Dance Rhapsody no. 2* dates from 1914 and finds Delius in one of his happiest moods. It is a short work similar in style to Delius's earlier pastoral miniatures and has no specific programme. The arrangement for two pianos was made by Delius's friend, the composer Peter Warlock.

Frank Bridge (1879 - 1941)

The Violin Sonata was written in 1932 for his American friend and patron Elizabeth Coolidge. The piece is complex, drawn in a single continuous movement but with clear sections corresponding with the movements of a standard sonata. Several cyclical themes reappear in each movement. The second is the most important of these and reappears at the sonata's climax in the last movement. The work was not well received at its premiere in 1934. In a snuffy review *The Times* critic declared, "It is of the species of music which is called 'contemporary', and only a brilliantly constructed Scherzo movement condescended to immediate attractiveness. Save for the Scherzo the two instruments seemed to be given very little of that opportunity for playing into one another's hands which is the essence of the duet Sonata." It was not an opinion shared by Elizabeth Coolidge or any of the sonata's first performers, but it has never achieved a regular place in the repertoire. Today the Violin Sonata is still a rarity in the concert hall or on record.



Elizabeth Coolidge (left)
Frank Bridge and his wife.

The Phantasie Trio in C minor (1907) is one of a group of early chamber works. That said it is, like the Violin Sonata, written in one continuous movement. After an initial flourish, the opening section is predominantly mysterious in mood. The second section is more lyrical and weighted in favour of the cello. The finale starts by recapping the opening of the first movement before drawing the earlier themes together. The influence of Brahms is particular evident in the way the violin and cello often work in unison and the piano mixes the role of accompaniment and soloist.



Giorgi Shaverzashvili

Goga Shaverzashvili was born into a family of outstanding Georgian musicians: composer Alexander Shaverzashvili and musicologist Aza Qvataradze. He graduated from the Piano and Composition Faculties of V.Sarajishvili, Tbilisi State Conservatoire's having won the Transcaucasia All-Union Competitions for musical performers and

young composers.

Currently he works as an Associated professor at Tbilisi State Conservatoire's Faculty of Composition and is also well-known as a jazz pianist. His repertoire, as a pianist, is rich with classical, modern and jazz compositions.

David Ashbridge

David is a teacher, composer and violinist. He has worked as a violinist throughout Europe and is principal violinist in Manila's Moonlight Ensemble (The Philippines). He has performed regularly in Brazil recording for amongst others TVE, Radio Literol, and Galiotto Artes. In London he is a principal 2nd violin in the St. John's Chamber Orchestra.



He has written music for the BBC, the University of Sheffield New Music Festival, Brunel University, and Rio de Janeiro's annual International Cello Encounter. Since 1995, David has worked closely with the ICE in Rio writing many arrangements for cello ensemble, major concertos for performance including *Rhapsodia Amazonas* for David Chew, the founder of the ICE, *Brazilian Fantasia* for David Johnson and a *Double Concerto* for Cello and Soprano for Bulgarian cellist Anatoly Krastev and American soprano Martha Herr. Current commissions include a violin concerto for Haroutune Bedelian in Los Angeles and a concert piece for a children's orchestra in the Brazilian city of Volta Redonda.

Dreamspheres are a sequence of pieces for solo violin. They have all been written at different times and all are concerned with different sound worlds without sharing any connections other than the title. The sense of a dream world though lies at the heart of each piece. The first is the simplest in structure and mood, most of the work growing out of the first note. The second is a more elaborate piece with greater variety of moods which flit without being predictable. The third piece is structured into four sections, through each of which a specific violin technique or device is employed. The third Dreamsphere was written for the violinist Ketevan Tushmalishvili.